

edward johnson building  
faculty of music  
university of toronto



UNIVERSITY OF TORONTO WIND SYMPHONY

RONALD CHANDLER, CONDUCTOR

MACMILLAN THEATRE, SUNDAY, OCTOBER 19, 1980

NEXT CONCERT: Hindemith Festival Series #1, Walter Hall, 8 pm,  
Thursday, October 23, 1980

NEXT WIND SYMPHONY CONCERT: January 25, 1981 at 3 pm,  
MacMillan Theatre

## PROGRAM

### Elegie Héroïque

HEALEY WILLAN

"English by extraction, Canadian by adoption, and Scotch by absorption," was the humorous way in which the first notable Anglo-Canadian composer once chose to style himself. This year Canadians mark the centenary of Healey Willan (1880-1968) with numerous performances of his works, and through other official acts.

Willan's early training and life-long career as a church musician of British provenance has indelibly stamped its mark on much of his music. His musical life started when he entered an English choir school as a boy, where his proficiency led to private tutoring in harmony, counterpoint, piano and organ. Mastery of these studies enabled him to earn by external examination the Associateship (1897) and Fellowship (1899) of the Royal College of Organists, and to secure several church posts, prior to 1913 when Principal Vogt of the Toronto Conservatory appointed him Head of the Theory Department.

The *Elegie Héroïque*, written in 1960 for the centenary of the Queen's Own Rifles of Canada and scored by the regiment's bandmaster, Capt. W. Atkins, received its first concert performance in 1971 by the University of Toronto Concert Band under Robert Rosevear. The work bears striking similarity both harmonically and rhythmically to several of Willan's organ voluntaries, particularly the Fanfare of 1957. The scoring reflects orchestral organ registration more than it allows for difficulties of intonation for the instruments. Other idiomatic features of Willan's organ style here include his frequent use of pedal point, diatonic chords of the ninth, eleventh, and thirteenth, and consistent use of suspensions in phrases so long that they challenge the breathing ability of the wind player.

### Fantasia for Euphonium and Band

GORDON JACOB

Soloist, Roman Yasinsky

After studies with Stanford and Howells at the Royal College of Music, Gordon Jacob (b. 1895) taught theory and composition in London, at both Birkbeck and Morley Colleges, and earned an external doctorate from London University. His Fantasia for Euphonium and



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PERSONNEL 1980/81

Flute

Lucie Batteke, Ottawa  
Shelley Brown, Peterborough  
Patricia Creighton, Kitchener  
Joanne Geerling, Toronto  
Ross Pearson, Hamilton  
Marina Piccinini, St. John's  
Elizabeth Rutter, Mississauga  
Rosanne Spinazze, Sault Ste. Marie

Mark Hopkins, Scarborough  
Anita McAlister, Campbellville  
James Rolfe, Ottawa  
John Selkirk, Toronto  
Michael White, Vancouver

Horn

Rita Arendz, Middleton, N.S.  
Margaret Howard, Calgary  
Dave Murrell, Winnipeg  
Roy Takayesu, Hamilton  
Tom Wade West, Knowlton, P.Q.

Oboe

Martin Houtman, Kingston  
Mary Smith, Thunder Bay  
Peter Voisey, Ottawa

Trombone

Tim Cunningham, Toronto  
Greg Farrugia, Toronto  
Kathryn Macintosh, Fredericton  
Karen Maxwell, Scarborough  
Clarence White, Corner Brook

Clarinet

Frank Boccitto, Toronto  
Katherine Carleton, Peterborough  
Frances Cohen, Montreal  
Lori Freedman, Toronto  
Jason Hall, Sackville, N.B.  
Terry Kowalczyk, Toronto  
Alison McKenzie, Winnipeg  
Scott Whittington, Midland

Euphonium

Ken Hudson, Kenora  
Roman Yasinsky, Toronto

Bassoon

Heather Chesley, Saint John  
Peter Lutek, Burlington

Tuba

Sal Fratia, Toronto  
Ron Parker, North York

Saxophone

Jean Ducharme, Beloeil, P.Q.  
Les Sabina, Windsor  
Glenn Schofield, Don Mills  
Doug Watson, West Hill, Ont.

Double Bass

Jim Vivian, St. John's

Trumpet

Sandra Chapman, Toronto  
Frances Harvey, Kettleby, Ont.

Percussion

Mark J. Duggan, Halifax  
Peter Gallant, Summerside, P.E.I.  
P. Stephen K. Li, Toronto  
Rob Pearce, Victoria, B.C.  
David Tomlinson, Toronto

Librarian & Manager

Roman Yasinsky

Band (1973) demonstrates both economy of means, and unpretentiousness, qualities which have earned the composer both popularity and respect. The work opens Adagio molto, the euphonium stating a modal theme against a rhythmic ostinato in clarinets and bassoons. The theme is subsequently subjected to myriad variations. The introduction of material based on the chromatic scale prepares us for a similarly-derived second theme in the Allegro section, heard first from the band and later from the soloist. Two parts of this theme are heard concurrently, and the original ostinato figure is incorporated cunningly. At Poco meno mosso, two themes, one Lydian, the other Dorian are combined. A fragment of the first theme reappears, subjected to melodic transformation and ornamentation, and the euphonium states a new theme in triplets based on quartal relationships. The previous chromatic and modal sections recur in abbreviated form, and then the soloist repeats the first theme; an ostinato based on an extended diatonic chord and the previous chromatic material heralds both a solo cadenza and swift conclusion.

## Royce Hall Suite

HEALEY WILLAN

Prelude and fugue  
Allegretto grazioso  
Alla marcia

The shorter phrase structure of the more idiomatic Royce Hall Suite of 1949 reveals the composer's earlier inclination towards imitation of baroque suite and fugal style. The work was first performed by the Concert Band of the University of California, Los Angeles, in Royce Hall. The American organist, William Teague, edited and orchestrated the suite which displays a modal tendency not surprising in Willan, who as precentor of the Church of St. Mary Magdalene, Toronto, became a leading exponent of English plainsong. Rather than using the relative minor key for the Menuet, Willan prefers to set it in the submediant minor, a modal scale degree.

Although Willan composed for most traditional media, it is his sacred choral music and music for the coronation of H. M. Queen Elizabeth II which earned him international recognition and respect.

INTERMISSION



## Reflections on Three

RON COLLIER

Part I	Paul Desmond	soloist, Douglas Watson
Part II	Johnny Hodges	soloist, Les Sabina
Part III	Charlie Parker	soloist, Glen Schofield
	conductor, Ron Collier	

Commissioned by University of Toronto through Ontario Arts Council. In jazz, as in any art form, there are always the innovators. I doubt whether innovation was necessarily their intention; nevertheless, this contribution thus raises them above their contemporaries. Among alto saxophonists, certainly Paul Desmond, Johnny Hodges, and Charlie Parker, have proven themselves to be truly unique. Paul Desmond established both sophistication and a dry style, performing with the Dave Brubeck Quartet. The bold sound and melodic conception of Johnny Hodges became synonymous with the Duke Ellington Orchestra. And Charlie Parker arrived on the scene with flight-like improvisations to inaugurate a music called be-bop.

"I've written Reflections with a certain amount of concern. After many years of playing, writing, and for the past eight years of teaching, I have observed a lack of knowledge and awareness amongst younger players of the historical roots of the music we call jazz. Thus my motive is educational. All three movements contained written and improvised sections for the soloists who are thus compelled to undertake no little research. They must understand just how these individuals approached their music, and through thus understanding may gain greater insight into our musical heritage."

## Symphony No. 1 for Band

CLAUDE SMITH

Flourish

Lyric Song

March

Toccata

The collective commission of an American band fraternity and sorority in 1977 went to composer and music educator Claude T. Smith (b. 1932) and resulted in his Symphony No. 1 for Band. It is characterized by its jazz harmony, and multi-thematic combinations. The opening Flourish presents a fanfare in allegretto moderato tempo where tutti sections offer strong rhythmic accents. The March in 6/8 opens with solo bassoons stating the principal theme; a duet between trumpets and drums is concluded swiftly by a brief coda recalling the earlier fanfare. Extended jazz chords open Lyric Song, and melodic material receives varied scorings and contrapuntal development amongst the brass. The final Toccata is designed to display the technique of the band, and incorporates a fugal section for brass and percussion which concludes with the fanfare from the opening Flourish.

Notes by Barry Waterlow